

# SARAH VAUGHAN

TLP-6595

# 1958



STEREO

# Trip

After Hours At The London House – SARAH VAUGHAN

SIDE A  
STEREO

TLP-5595  
(SLX-01940)

1. LIKE SOMEONE IN LOVE (3:39)  
(Van Huesen-Burke) Dorsey Bros. Music/Bourne Co./ASCAP
2. DETOUR AHEAD (5:30)  
(Carter-Ellis-Frigo) Woodrow Music/ASCAP
3. THREE LITTLE WORDS (3:41)  
(Ruby-Kalmer) Warner Bros. Music/ASCAP
4. YOU MAY NOT BE AN ANGEL (BUT  
I'LL STRING ALONG WITH YOU)  
(G. 18)  
(Dubin-Warren) Warner Bros. Music/  
ASCAP

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046

Printed In U.S.A.

# Trip

After Hours At The London House – SARAH VAUGHAN

SIDE B  
STEREO

TLP-5595  
(SLX-01941)

1. YOU'D BE SO NICE TO COME HOME TO (4:00)  
(Porter) Chappell & Co./ASCAP
2. SPEAK LOW (4:50)  
(Weill-Nash) Tro-Hampshire House Pub. Corp./Chappell  
& Co./ASCAP
3. ALL OF YOU (4:16)  
(Porter) Chappell & Co./ASCAP
4. THANKS FOR THE MEMORY (7:01)  
(Ranger-Robin) Paramount Music Corp./  
ASCAP

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# SARAH VAUGHAN

## After Hours At The London House

TLP-5595

### SIDE A

1. LIKE SOMEONE IN LOVE (3:39)  
(Van Housen-Burka) Dorsey Bros. Music/Bourne Co. / ASCAP
2. DETOUR AHEAD (5:30)  
(Carter-Ellis-Frige) Woodrow Music / ASCAP
3. THREE LITTLE WORDS (3:41)  
(Ruby-Kainer) Warner Bros. Music / ASCAP
4. YOU MAY NOT BE AN ANGEL (But I'll String Along With You) (5:18)  
(Dubin-Warner) Warner Bros. Music / ASCAP

### SIDE B

1. YOU'D BE SO NICE TO COME HOME TO (4:00)  
(Porter) Chappell & Co. / ASCAP
2. SPEAK LOW (4:50)  
(Well-Nash) Hampshire House Pub. Corp./Chappell & Co. / ASCAP
3. ALL OF YOU (4:16)  
(Porter) Chappell & Co. / ASCAP
4. THANKS FOR THE MEMORY (7:01)  
(Ranger-Robin) Paramount Music Corp. / ASCAP

PERSONNEL: RONNELL BRIGHT - Piano; RICHARD DAVIS - Bass; ROY HAYNES - Drums; HENRY COKER - Trombone; FRANK WESS - Tenor; THAD JONES, WENDELL CULLEY - Trumpets.

There was a time not so long ago when jam sessions were a normal way of life in the jazz world. However, since jazz went academic the sessions have become a thing of the past and have taken a back step only to be replaced by the schools. On this record, a reincarnation, we will take a step into the past, March 7, 1958 to be exact, at Chicago's London House, where after a night's work at Mister Kelly's, Sarah Vaughan recorded a session. The personnel on this particular session included Sarah's own trio of RONNELL BRIGHT, piano; RICHARD DAVIS, bass and ROY HAYNES on drums, assisted by four giant guests out of the Basie fold. HENRY COKER, trombone; FRANK WESS, tenor; THAD JONES and WENDELL CULLEY, trumpets. Around 2:30 AM CARMEN CAVALLARO, whose trio was working the house, turned over the stand to Sarah and the session was on. The audience, which was by invitation only was made up of people of the nocturnal world. Show people, disc jockeys, entertainers and other professional nocturnal people. With eight giants of the jazz world on the same set, needless to say, all fell broke loose. Completely improvised, the session was a complete success. Her own trio setting the cushion for the guests, they performed masterfully. Listen to WENDELL CULLEY'S obligato on "Three Little Words" and his expression on "Thanks For The Memory". FRANK WESS does a masterful solo in "Like Someone In Love". THAD JONES' open horn work on "Three Little Words" and the greatness of Sarah's voice throughout the session can be felt on all vibas.

Sarah Vaughan, a native of Newark, New Jersey began her singing career in a baptist church and studying piano and organ during the same period. Among her early accomplishments which embarked her on a professional career was the winning of a talent contest at the Apollo Theater in New York City.

BILLY ECKSTEIN, an associate of Sarah's, informed the "Father" EARL HINES of her talents and the result of that bit of information found Sarah filling a chair in the Hines big band. In that particular band in 1943 included in the reed and brass section were the two greatest figures of the bop period, CHARLIE PARKER and DIZZY GILLESPIE. In 1944 BILLY ECKSTEIN organized a big band for touring purposes and Sarah was a member of that organization.

The middle forties found Sarah with JOHN KIRBY and it was at this point in her career that particular attention was coming her way because of the way she treated her material with her voice. Using the voice the way an instrumentalist uses his instrument.

RONNELL BRIGHT, born in Chicago, a schooled musician, attended the University of Illinois, Julliard,

Roosevelt University, has worked and recorded with RULF KUHN.

RICHARD DAVIS, a bass player with exceptional bowing technique is also out of Chicago. He has played with classical orchestras. BENNY GOODMAN, Orchestra U.S.A., ERIC DOLPHY, BOOKER LITTLE, KENNY DARHAM, LEONARD BERNSTEIN, IGAR STRAVINSKY, GUNTER SCHULLER and the Monday night big band sessions at the Village Vanguard with THAD JONES and MEL LEWIS. You name it and RICHARD DAVIS has been a part of most music settings.

ROY HAYNES of Roxbury, Massachusetts played with local groups in the Boston area, LESTER YOUNG, CHARLIE PARKER, PHINEAS NEWBORN, STAN GETZ. He is a drummer with masterful technique.

THAD JONES, born in Pontiac, Michigan, brother of HANK and ELVIN JONES worked the Detroit area, Oklahoma area with his own group, BILLY MITCHELL, COUNT BASIE, THELONIOUS MONK, GERRY MULLIGAN, GEORGE RUSSELL and the great THAD JONES-MEL LEWIS big band in which he is co-leader. WENDELL CULLEY of Worcester, Massachusetts, has worked with NOBLE SISSE, LIONEL HAMPTON, a section leader with little solo work to his credit but of high intelligence when improvising as on "Midnight Sun" by LIONEL HAMPTON.

HENRY COKER, a Texas trombone player has playing experience with BENNY CARTER, EDDIE HEYWOOD, with COUNT BASIE eleven years and RAY CHARLES. He has also recorded and did some work with great TADD DAMERON.

FRANK WESS of Kansas City, Missouri, performed with BLANCH CALLOWAY, MR. B., and COUNT BASIE and has a background of T.V. work with many television personalities: SAMMY DAVIS, JR., JUDY GARLAND and some pit work in a Broadway show - Golden Boy.

SARAH VAUGHAN, a jazz vocalist, has plenty of credit in the pop field with international attention to her acclaim. She performed at the White House during the Lyndon B. Johnson administration.

It is to the credit of the above stars of jazz that this session "At The London House" was a success.

Liner Notes By Harold Lemelle  
Music Educator

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